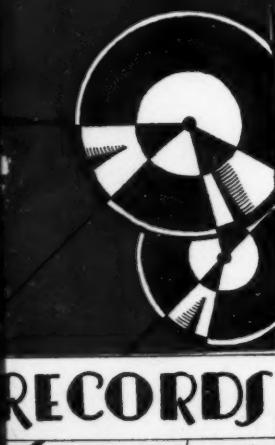


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The American MUSIC LOVER

A REVIEW FOR THE MODERN HOME



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Elgar Two Years Before His Death



Edward Elgar

An English Enigma

BY PETER HUGH REED

PART I.

UNDoubtedly, the impulse that made Elgar a successful musical patriot and prompted him to transcribe his love for the "symbolism of pageantry and power" has contributed to a restriction of an universal appreciation of his more serious music. Perhaps too, these same creative qualities have had more than a problematical effect upon the impulse of his essential art. For, in such works as the *Imperial* and the *Pomp and Circumstance Marches*, *The Banner of St. George* and *The Crown of India*, there is an indigenous impetus which one never senses or feels in his more serious music. This is not to say that his greater art lacks impulse or volition, in the generally accepted sense of those words, for such is not the case. One has but to turn to the *Enigma Variations*, to the tone-poem *Falstaff*, the symphonies, etc., to refute such a statement.

There is, however, in the greater Elgar a sporadic nervousness, an indefiniteness of purpose (he invariably takes the longest way around to state and develop a theme), and a stolidity and phlegmacy typical of the Anglo-Saxon temperament and mind. The recognition of these traits is not necessarily a criticism or denial of their right, for every creator obeys in part the dictates of his own endemic characteristics, his own biological and psychological proclivities, and his own particular and definitely formulated code of existence. His reactions to life, governed at first by others and then by the exercise of the

freedom of his own will, have their definite effect upon the well of his creative impulse. In Elgar's case, this impulse is not always certain and his logic is not always clear. Like the true *improviseur*, which he undoubtedly was, he seemingly left the shaping of too much of his music to fortuitism. This is not to say that he did not work over his music either conscientiously or critically, for this he did. But musical repairing is often as fatal as it is commendable. Elgar, however, may be said to frequently linger over a passage as though seeking a way to communicate a thought or a feeling, which at best cannot be said to be either definite or certain in its intent or purpose. Hence, much that he strives to convey is frequently abstruse or lacking in perspicuity. Then again, he will elevate with a theme or a noble passage and immediately let us down with an ordinary one. In his greatest works, there will be found sections, even pages, banal and almost irrelevant to that which has gone before or for that matter comes afterward.

Without injecting religion into an argument, Elgar's apprehension of life, as expressed through his music, might be compared to that of an immaculate and virtuous monk's; for its emotion is both exemplary and uninfected — the very essence of goodness. Indeed, its innocuousness is veritably personified, and its sanctity is as formal and above reproach as the nave of a Gothic cathedral. For, as one English writer has observed, Elgar was neither able to "conceive nor depict anything in the nature of sin or evil."

All this is not to say that Elgar is feelingless. Rather, one might say, his emotions are well-ordered, everlastingly up-

right, honest and sincere. A point that might be stressed, however, is the pre-eminent masculinity or — if one resents the specific interjection of that noun — the elemental or earthbound energy of his music, wherein undoubtedly lies the major portion of its miscarriage. For the stalwart and muscular qualities of Elgar's music are almost inexorable. Again and again, one wishes for the interspersion of a sensuous or more vitally fervent melody or line to relieve its consistent masculine assurance. But, like one of the pure and undefiled Knights of King Arthur, the composer inevitably pursues his adamantine way — defending undeniably, and also upholding the Muse of Music, but never for a moment pausing to fondle or caress her unconditionally. We will not deny that he loved her — fervently, sincerely, but we do say his love for her was relatively nearer the monk's love for the Virgin Mary than it was to the Knight's love for the lady of his prowess and dreams. And by virtue of the same formulated opinion — that the emotional scope of Elgar's music is limited — we also believe his imagination is neither compelling nor strategic.

It has been pertinently noted by Sidney Grew, the English musicologist, that many of the early works of Elgar (take for example the *Froissart Overture* and the *Serenade for Strings*) might almost have been composed a year or two before his death instead of in the early Nineties — "except for matters of enlarged thought and of advanced craftsmanship," because Elgar "never really grew beyond his young manhood — as Mozart and Schubert did, and Haydn, Bach and Beethoven."

Curiously enough, these works preceded his first patriotic efforts; for *The Imperial March*, along with *The Banner of St. George* (written for the Diamond Jubilee of Queen Victoria) did not materialize until seven years later (1897).

It has been said that listeners whose temperaments are not in sympathy with

Elgar's may find his technical ability and his fervent orchestration of interest. His greater genius is undeniably revealed in these two channels. Cecil Gray has aptly said that a score of Elgar's "is a thing of joy to study on account of the inexhaustable wealth of technical invention which it reveals in every bar, and the cunning resource and subtlety with which it is employed." Much that one sees will not be aurally apprehended or emotionally felt however. Coolly cerebral, adroitly active, he turns and twists small figures, phrases and themes, which seemingly bear no vital relevancy to the whole. This is not to say that the scheme of Elgar's musical thought is not founded on logic; for even though he divides his themes, their progression and mobility inevitably prove his reasoning. Hence, those whose temperaments are compatible to Elgar's will find their enjoyment of his music greatly increased by a perusal — either before or during performance — of the score.

Elgar's music may be said to belong to that strange controversial variety, which can well be listened to with the eye as well as the ear. As incongruous as this statement may seem to some, it is neither an ambiguity nor a perversion of facts: for unquestionably many musicians hear through their eyes as well as through their ears, as Ernest Newman—the distinguished English critic — among others has often stated.

Following the score, as a fact, is a delightful occupation; because, far from detracting from the reception of the music, it increases receptivity and clarifies and reveals many subtleties to the ear that otherwise might slip by unheeded. Too, it intensifies concentration. Much music requires clarification of line and detail by the supplement of sight. For example, Brahms and Schumann often employ cross rhythmic lines, which form such an opposition to the leading line that such expressions are only successful when the eye establishes them for the ear. For this reason, they are best described as "eye-music." A most striking example of this type of music is to be found in the finale of Beethoven's *Hammerclavier Sonata, Opus 106*. If one has never followed the score of this, while listening to the music,

then the revelation of its import has not been truly revealed.

It has been applicably pointed out that Elgar's music could have only been written by an Englishman. Yet, curiously enough, Elgar found favor in Germany and through German hands before the English realized or acclaimed his merits. It was Hans Richter, for example, who first introduced the English concert-going public to Elgar's great orchestral work — the *Enigma Variations*. And the German people, headed by Richard Strauss, were the first to acclaim his oratorio *The Dream of Gerontius*, when it was performed at the Lower Rhine Festival in Dusseldorf (1902), after it had been coolly received in England.

This early Teutonic approbation is not only most interesting, it is also decidedly worth looking into; for Elgar has been and still is often erroneously referred to as an "English Brahms."

It is our belief and contention that this early German esteem was animated and occasioned by certain introspective qualities in Elgar's style — a preoccupation with inner feeling — much as is found in the music of Schumann and Brahms, for example. Stylistic qualities with which the German mind was by training and environment more naturally in sympathy and therefore more appreciative of. (Here, it might be well to point out that when Elgar found acclaim in Germany, Brahms had not as yet come into his own in the English concert-hall.)

The admission of the above as a fact does not necessarily establish an endemic strain between Elgar and Brahms or Schumann. Instead, it merely indicates relative creative traits. The sort of parallelism, which seeks to attest Elgar as an "English Brahms," is therefore not only misleading but also spurious. For, it implies to those who admire the one, and not the other, that approbation of both should be proportional. Granting that Elgar held German music and German art in high esteem, and that as a young man he wanted to study in that country. Granting also that he admitted Brahms' influence upon his creative impulse — at least in one case,

when he compared the characteristics of his *Second Symphony* to those of Brahms' *Third Symphony*. This does not, however, in any way necessarily substantiate or affirm a consanguineous strain or a spiritual or mental homogeneity between the two men; nor does the fact that Artur Nikisch acclaimed Elgar's *First Symphony* as Brahms' *Fifth* establish any true analogy. That statement should never be taken literally, anymore than the ambiguity that seeks to attest Brahms' *First Symphony* as Beethoven's *Tenth*. Rather, it should be regarded or considered in the light of what it really is — merely an encomiastic extravagance. For Elgar never had the depth, the emotional magnitude or the structural supremacy of Brahms.

PART II.

Although the nationalism of Elgar is affirmed in his music, it is however purely idiomatic or psychological. Unlike Vaughan-Williams, for example, who has been influenced by and taken many themes from English folk-music, Elgar was influenced only by English philosophy, English morals and the English mode of life. He created all his own themes; which indubitably symbolize the true characteristics of the English temperament and their augmented national feeling or patriotic pride.

Elgar was vitally and inherently English, and his musical training, which was neither systematic nor formal—in the accepted sense of these words — was also entirely English. His father was the type of musician who — without either seeking or realizing any personal distinction — did "sterling work in provincial circles." In his day, he was a well-known organist (Worcester's St. George's Roman Catholic Cathedral), and also a capable violinist.

Edward Elgar was born in 1857 in a small town near Worcester, but was raised from an early age upward to manhood in the latter town. Worcester, the main town of Worcestershire — a picturesque provincial county situated almost directly in the middle of England, is an industrial center: the type of place which could hardly be expected unduly to incite any young

musician's creative spark. As in all English provincial towns during the latter half of the Nineteenth Century, there were unquestionably many amateur musical functions in Worcester, in which an aspiring young musician like Elgar could manifest and affirm his talents. We are told of a Glee Club, a Wind Instrument Ensemble, and a town orchestra, in the activities of which Elgar participated. He also acted as an accompanist and organist; and, in his later school days, he frequently deputised for his father at the organ of the Cathedral.

It is doubtful whether Elgar's earliest compositions incited any great approbation in his home town, even though many of them were performed there. Among provincial musicians of the latter part of the Victorian era, there was a musical proficiency that was basically inartistic. The self-satisfaction of many protagonists was, to quote an English writer, both "unprogressive, and incurious toward the art which enabled them to advertise their presence in the world." Undoubtedly, Elgar found himself eclipsed by such personalities; and it is our belief that such treatment had a definite inhibiting effect upon his early creative expansion.

Young Elgar from an early age upward profited through his father's knowledge of the organ and violin. He was, as a fact, considered an accomplished violinist all his life. He also, as we have previously stated, manifested and sustained an interest in wind instruments by playing a bassoon in a wind quintet. It has been pointed out that through his interest in church music, both Anglican and Catholic, he received his most vital and sustaining musical training. This, in itself, reveals to us the basic reasons for the emotional probity of his music. No one has ever seen Elgar in the guise of a second Cesar Franck, seated in the organ loft, spiritually communing with fabulous angelic hosts, but it is not improbable that the young Elgar found much of his creative motivation in this manner. And since this motivation was psychologically consummated at an early age, as has been pointed out, it is not illogical to believe that church music had a most vital effect upon his creative impulse.

When Elgar was twenty-two, he received an appointment as bandmaster at the County Lunatic Asylum, a post which he held for five years. The effect that this position had upon his creative impulse is at best conjectural; nevertheless, viewed purely from a psychological angle, it suggests an inhibitive and restraining influence. Very soon, other local engagements began to occupy him: among which his admission to the personnel of a Birmingham orchestra may be considered of importance. In 1885, he succeeded his father as organist at the Cathedral, a post he held for four years.

His marriage in 1889 to the daughter of a Major-General has been pointed out as "one of the prime factors in his ultimate success." Mrs. Elgar's regard and "unswerving confidence in his genius" is said to have been both inspirational and energizing.

Up to this point, it can be honestly said that Elgar's music had not attracted any especial attention, and certainly its scope was in no way prepossessing. After his marriage, however, he began to think and write in larger musical terms, and his music began to gain in scope and purpose. Following his marriage, he moved to London for two years.

Elgar's removal to London undoubtedly prompted a Worcesterian impulse to recognize a rising local musician, for the following year we find his *Froissart Overture* occupying a conspicuous place on the programs of the Worcester Festival, for which it was commissioned to be written. Its inspiration is in line with Elgar's emotional probity, for as one English critic has noted — "The spirit of the lance on high, with no back-thoughts, is in the music." The score is prefaced with a motto from Keats, "When Chivalry lifted up her lance on high." The performance of this work has been marked as the real beginning of Elgar's public career. So, it will be seen, even though Elgar began composing at an early age, it was not until his thirty-third year that his first essential work manifested itself.

Following this came his *Serenade for String Orchestra*, and his Cantata, *The Black Knight*, which was given three years later (1893) in Worcester at a concert of the Festival Choral Society. 1896 saw the first production of Elgar's first oratorio, *The Light of Life*, and also the production of the choral work, *Scenes from the Saga of King Olaf*. None of these works can be said to have enkindled any sparks of enthusiasm in the musical world nor among the musically minded public. All were generally considered to be — along with *The Banner of St. George* — hampered by a "certain unsatisfactoriness of form." The romantic spirit of the pure and undefiled Knight, which asserted itself in the *Froissart Overture* and likewise attested itself in the other works, was restricted by traditions and form: for, as one English critic has observed, the characters and spirit of these works really belonged primarily to the operatic stage, a branch of the art of music in terms of which Elgar was untrained to think.

It is generally conceded that with the performance of the cantata, *Caractacus*, at the Leeds Festival in 1898, Elgar's position among his contemporaries was definitely solidified. It was not however until the following year that the musical world was introduced to the truly great Elgar — the Elgar of the *Enigma Variations*, a work which stands out as one of the most important contributions to orchestral music made in the last thirty-five years.

1900 saw the birth of Elgar's famous oratorio *The Dream of Gerontius*, a setting of the major portion of Cardinal Newman's poem. This work, which has been widely acclaimed by some as the composer's masterpiece, has stirred up considerable diversity of opinion; for many regard it as an ineffectual effort in religious music. Perhaps Cecil Gray is nearer the truth, when he states that its atmosphere "demands a certain temperamental affinity in the listener."

1908 saw the production of Elgar's *First*

Symphony. It was presented by Richter to whom it is dedicated, at a Hallé Concert in Manchester. It is interesting to note that the unquestionable English character of the work impressed the English mind, and that it was produced over one hundred times during the ensuing twelve months. Two years later, Elgar created his *Violin Concerto*, which has been aptly called a symphony with a solo part. It was played for the first time in Queen's Hall, London, by Fritz Kreisler, to whom it is dedicated. A year later, 1911, brought forth his *Second Symphony*. This was first given at the London Music Festival. The latter work, dedicated to the memory of King Edward VII (who died in 1910) is notable for its slow movement — a most impressive and dignified Funeral March.

1913 saw the first performance at the Leeds Festival of his tone-poem, *Falstaff*, founded upon incidents in Shakespeare. This music, although based upon a definite program, is considered by many to be Elgar's greatest orchestral work.

Three of Elgar's most important works, which reveal the greatness of his mature musical mind — the *String Quartet in E minor, Opus 82*, the *Quintet for Piano and Strings in A minor, Opus 84*, and the *Cello Concerto, Opus 85*, were all products of the year 1919.

One other work deserves to be spoken of here. It is *The Spirit of England*, a composition for soprano solo, chorus and orchestra, written during the World War, the third part of which *For the Fallen*, is perhaps one of the most genuinely great expressions embodying patriotic sentiment that any composer has written so far. For it is truly a most poignant and moving expression, and has been justly described as a "summing up of all that was worthiest in the English pride and noblest in their grief" during the Great War.

Although the death of Elgar, in 1934, at seventy-seven, was not universally lamented — still, it may well have been. For it assuredly removed from the contemporary scene not only one of England's

(Continued on Page 176)

On Second Thought

BY EMIL V. BENEDICT

(Here is a sequel to the controversial article *One Man's Opinion*, which was published last Fall in the *Music Lovers' Guide*.—The Editor)

MY article of last September, *One Man's Opinion*, presented an idea as to what recordings could safely be recommended to an erudite music lover about to start a comprehensive library. It made no attempt to give a complete list and omitted mention of innumerable discs of equal merit. Good recording, however, was a characteristic of all. In regard to this, there has been a growing tendency on the part of some collectors to emphasize recording above other features. This is to be deplored, because the value of the music itself and quality of performance are relegated to a place of minor importance. In fact, the improved quality of recording has developed in some people a fanaticism which leads them to rid their collections of all records, no matter how good, unless their recording is up to the mark of the very latest releases.

Second Impressions

On the whole, there appears to be no reason to revise my previous estimate of most recordings, even though I have learned that a final judgment on these is difficult because they do not sound exactly alike when played on different types of machines or with different kinds of needles. There is no question that first impressions will undergo change after a hearing on another phonograph. As an example: when I first heard Schnabel's performances of Beethoven's *First* and *Fifth Piano Concertos*, played on a machine of excellent quality, I noted a shrillness of string tone, lack of body in the general orchestral tone and a pingy quality in the upper register of the piano. However, I later took the opportunity to

hear these sets on a machine of slightly different characteristics, using another type of needle. The improvement was amazing and the quality of the recording was above reproach.

The past year has been unusually interesting in many respects. The improvement in recording of large orchestras, for example, is outstanding. This has led to a new policy, that of replacing earlier sets with up-to-date versions, thus far confined to the more familiar items of the standard repertoire. From both artistic and commercial angles the idea is commendable, the one drawback being that these replacements will for some time to come deprive us of first recordings of great works badly needed. Bill Jones may argue that a new *Scheherazade* at this time is the greatest possible boon from heaven, while Jim Smith would gladly trade it away for a good Handel *concerto grosso*.

Chausson's Symphony

Nevertheless, in spite of these duplications now going on for almost a year, we have been treated to a fair-sized list of new works of prime importance. At the top of the latter list surely stands Chausson's *Symphony*, whose advent on records was unduly delayed. Its performance and recording are, to my way of thinking, excellent. Here is a most worthy addition to the recorded symphonic repertoire. Two other French symphonies, which should be on records, deserve to be mentioned here. In requesting Dukas' *Symphony in C*, I am only re-echoing Mr. Reed's recommendation, but in asking for a recording of d'Indy's *Second Symphony*, I believe I am the first to request this in print.

Of greater significance than the Chausson, may be considered the recording of Mahler's *Second Symphony*. Followers of

this great Bohemian genius, who had despaired of ever getting a recording of one of his symphonies, should be delighted with so fine a set. And those who do not know Mahler, or those who from casual performances believe they do not like him, may well profit from an acquaintance with it. Although recorded at a public performance, usually a handicap, the set emerges as a complete triumph for all concerned. Victor is to be commended not only for its enterprise in bringing forth a work of such proportions and limited appeal, but for far-sightedness in reducing the price of same.

Telefunken's recording of Hindemith's symphonic work *Mathis der Mahler*, a first hearing of which Klemperer gave us last year at a Philharmonic concert, is most impressive. This is music of marked individuality. One feels Hindemith not only had something definite to say but that he has said it convincingly. This score is more palatable than most by this composer, and for that reason will appeal to the average ear. The recording is one of the finest of its kind in existence.

The Great Recording

Another high light was the return of the Boston Symphony to records, bringing with them the most amazing orchestral recording, issued domestically so far — Strauss' tone-poem — *Also Sprach Zarathustra*. This seems to be the unanimous opinion of all record buyers and record reviewers as well; so that, with the importance of the music and its interpretation by a master conductor and virtuoso orchestra, the set stands as a supreme achievement in a year when great recordings are the rule rather than the exception.

On account of its high place in musical literature, a word regarding the new version of Beethoven's *Eroica Symphony* in Koussevitzky's vivid performance should be appropriate. Naturally, there is plenty of room for controversy on the question of interpretation. My own impression was that in the first three movements, Koussevitzky did not depart very far from the accepted standards, but in the finale, his mannerisms became more apparent, especially at the beginning, where his retard,

accelerations, certain emphasis here and there, etc., are carried to a point not previously noticed in other performances I have heard. Aside from that, Koussevitzky does not fail to give us the essential expansiveness of the music. There is nothing small-scaled about his version and as the recording is about as fine as we can expect today, the *Eroica* can be said

What have the Bach and Handel anniversaries brought forth? An album each from Victor and Columbia and very little more. The Stokowski transcriptions were from a standpoint of reproduction, beautifully done. The recording is of the finest. It is perhaps best exemplified by the controversially arranged *Chaconne*, where the strings attain a silken quality seldom heard. Our hats, however, are off to Columbia for giving us the most significant contribution of the year, Bach's *Art of the Fugue*. Columbia went to great pains to turn out a very worthy recording and the Roth Quartet performed it splendidly.

Bach's *Violin Concerto in A Minor*, played by Huberman, was a timely release and can be recommended highly. For some strange reason, Handel did not fare so well: only scattered numbers being recorded. Hence we are left wondering just what kind of anniversary Handel would have to have before his music would receive closer attention on the part of the record companies. May we ask for at least one of his magnificent *concerti grossi*?

The Hindemith Trio

The year has also been notable for the introduction of a new combination, comprising Simon Goldberg, violinist; Paul Hindemith, violist, and Emanuel Feuermann, cellist. Their first product was a Mozart duet for violin and viola, a most charming composition. Goldberg's artistic playing deeply impresses one. The sterling qualities of these artists are evidenced in Hindemith's *Trio No. 2* and Beethoven's *Serenade, Op. 8*. The *Serenade* is a gem. The recording in the three sets mentioned can truly be described as the last word. Goldberg should be given an opportunity to display his artistry in some sonatas.

The Kolisch String Quartet, another newcomer, seems to have met with a mixed reception. Their playing is excellent, yet I formed the impression in the Schubert *G Major Quartet* that they were trying to squeeze the last drop out of the music.

Heifetz, while not a newcomer to records by any means, has never contributed anything worthy of his talents until this past year. But now, thanks to perfect recording, his art, polished tone, flawless technique and all, is represented in several concertos. His performance of the *Glazonow* is surely perfection; but his interpretation of Mozart's *A Major* seems less satisfactory. It has brought forth conflicting opinions. One is not quite able to get away from the impression that his playing at the commencement is rather precious and a trifle lush. Not having heard his recordings of Wieniawski's and Vieuxtemps' concertos, we can only take the word of the English critics who have reviewed them that Heifetz maintains his usual standard in them.

The Budapest Quartet

In contemplating many of the major releases of the past year, one finds a list of fair proportions which maintains past standards and in a few cases sets new ones. In the field of chamber music, for example, the Budapest Quartet has made great strides in perfecting their ensemble and with the aid of improved recording, has succeeded in giving us flawless versions of Schubert's *Quartet in A Minor*, Op. 29, his *Satz Quartet*, Mozart's *Quartet in D*, K. 499, and Sibelius' *Quartet*. The combination of Schnabel and Pro Arte Quartet has given us quintets by Dvorak and Schumann, and Mozart's *Piano Quartet in G Minor*. From every standpoint, the Schumann is their best effort. The Dvorak is also very good. The Mozart has been criticized as not being entirely in the vein, and Schnabel has come in for some unfavorable comment. It may be true that the pianist did not quite get under the skin of this music, but I, for one, feel the shortcomings of the set are not at all serious and remain a matter of personal opinion. Certainly, this work is a charming one, and worth owning.

In my previous article, I overlooked the *Horn Trio* of Brahms and wish to make amends by bringing it to the attention of those record lovers who want an unusual composition, superbly rendered. The Lener Quartet has not been so active as formerly, but of their recent contributions, nothing surpasses their performance of Beethoven's *Harp Quartet*, Op. 74. The Pro Arte Quartet keep up their good work with Borodin's *Quartet in D*, Vivaldi's *Concerto a quatre*, No. 5, and the beautiful viola *Quintet in C* by Mozart, K. 515, but they simply surpass themselves — in what proves to be the most unusual performance of chamber music I can recall — in their performance of Ravel's *Quartet in F*. At a first hearing, I expected something extraordinary, knowing how much this organization is at home in the matter of performing modern works. However, I was taken by surprise at their most subtle rendition of this work. The lights and shades of this impressionistic piece were so adroitly handled that I sat fascinated; and realistic recording helped me forget I was listening to records. Knowing that first impressions of this kind are not often maintained at second hearing, I listened again at a later date, but it was the same story.

Some Sonatas

Another unusual set was the Schumann sonata played by Yehudi Menuhin and his sister Hephiba. No other recording of this type has quite so well caught the actual playing. The frank romanticism of the music seems to have taken hold of the young artists, the sweep and gusto of their playing carrying everything before them. Other impressive sonata recordings were Brahms' *D Minor*, Op. 108, with Kochanski and Rubinstein, and Beethoven's Op. 12, No. 3, with Busch and Serkin.

Menuhin remains the most prolific of the recording violinists. His performances of Mozart's *Concertos in D*, No. 7, and the *Adelaide*, were assuredly welcome additions, but the same cannot be said about Paganini's *Concerto No. 1*, although he wrestled successfully with its many difficulties which are those of the obsolete school of pyrotechnics prevalent in the early part of the last century. His inter-

pretation of Bach's unaccompanied *Partita No. 2 in D Minor* was fine; and his interpretation of the solo *Sonata No. 1 in G Minor* was good; but I prefer Szigeti's because I believe he has a surer grasp of the work, particularly in the fugue.

Piano recordings continued to show a high standard, with Edwin Fischer contributing a few which put him in the front rank. His performances of Handel's *Suite in D Minor* and Schubert's *Wanderer Fantasie* are outstanding examples of his fine playing. I liked very much the two discs comprising Schumann's *Sonata in G Minor, Op. 22*, played by Levitzki, and was impressed by the unusually rich tone in Brailowsky's single record of Chopin's *Barcarolle in F Sharp Minor, Op. 60*.

Inspired Music

Columbia deserves a word of commendation for bringing out the madrigal-sestina of Monteverde. It makes one hunger for more. Flattering adjectives cannot do it justice. One sits as if under a spell while this inspired music is unfolded. At times its sadness is overpowering. The recording, while lacking the fulness and balance of present day examples, is, nevertheless, more than adequate.

I was glad to see that Strauss' *Burleske* for piano and orchestra finally was given recognition and so well executed. All previous recordings of Schumann's *Piano Concerto* and the Franck *Symphonic Variations* were definitely put in the shade by the new Cortot sets. They have been rightfully acclaimed to be practically faultless. A thrilling piece of news came to light not long ago in the announcement by the Decca Company to the effect that two previously unrecorded Mozart concertos had been made with Kathleen Long as soloist.

Scarlatti's *Sonata for Flute and Strings* is something not to be overlooked, and so too is the new recording of Bach's *Brandenburg Concerto No. 5*, conducted by Melichar. This version, on seven sides as against Victor's four, uses the harpsichord, which is not only more in keeping with the spirit of the music, but greatly preferable in reproduction.

Among orchestral works, *Tod und Verklaerung* was the first set in which signs of a definite advance in the technique of symphonic recording were noticeable. Stokowski always plays this music magnificently and these records are thrilling to say the least. His *Synthesis* from the third act of *Parsifal* is a veritable feast of tonal splendor, but is so short and Stokowski tries to cover so much ground that it leaves one disappointed.

Lovers of Mozart should not overlook the *Divertimento No. 17*. It is a rare gem. No more need be said than that Harty conducted and the English Columbia engineers did the rest. H. M. V. can justly brag about Mozart's *Symphonies Nos. 36 and 39*, recently released here, and Columbia can do likewise about Haydn's *Farewell Symphony*, the quaint charm of which is well captured under Sir Henry J. Wood's direction. English Columbia for well over a year has maintained a high level of consistency in the matter of orchestral recording. This was particularly exemplified by Weingartner's new set of Beethoven's *Fourth Symphony*. Rumors have it that he has made a new version of the *Ninth*. If so, comparisons with Stokowski's will be interesting. The latter is a successful product of the new *high-fidelity methods*. If fault is found with the interpretation, it must be remembered that this is Stokowski's own and that it must be accepted as such.

Personal Preferences

High recommendations go for Tansman's *Triptyque* and Prokofieff's *Ballet Chout*, as interesting examples of modern music. The high-fidelity of string tone in the *Triptyque* however, needs a modern machine to do it full justice in reproduction. The Prokofieff work reminds one at times of *Petrouchka*. It is excellently interpreted by Albert Wolff. Elgar's *Serenade in E Minor, Op. 20*, on two H. M. V. discs, is an ingratiating work of lighter type and beautifully recorded. Bizet's *Fair Maid of Perth Suite* cannot be offered as music of real substance, but if I were trying to impress a newcomer to

(Continued on Page 176)

Johann Christian Bach

{Bicentenary: 1735-1935}

BY WILLIAM KOZLENKO

JOHANN CHRISTIAN, the youngest son of Johann Sebastian Bach, was born September 5th, 1735, which means that, by technically extending the date, we can still commemorate the Bicentenary of his birth. It is the fervent wish of the present writer — who feels certain that in this respect he is but voicing the sentiment of countless others — that some conductor or instrumentalist, sharing a similar enthusiasm for the art of Christian Bach, will help celebrate this event by presenting some of his rarely heard or infrequently performed compositions. In this particular manner, the music of Christian Bach has unreasonably been neglected.

Of course, the greatness of the distinguished parent has done much to obscure the individual eminence of his children. There is no critical gain involved by reiterating the well-established fact that, as a composer, the great Bach, in genius, creative power and magnitude, surpasses each of his talented sons. The argument that is projected here, however, embodies a premise which is too often diminished in critical reports. We must realize from the outset that the art of each — evaluating it from an objective, historical or aesthetic perspective — is of equal importance to the historian, to the critic. History, as an analytical function, is as much concerned with lesser men as with the rareties of genius; as much preoccupied with civil strife as with that of nations; concerned,

in short, with revolutions as well as with minor insurrections.

To determine the historical significance of Johann Christian Bach, for example, is to emphasize his valuable contribution to the sonata form. This is a technical legacy of no mean importance, for Johann Christian was one of the first masters to apply the formula of the sonata form, then new and revolutionary, to the symphony. And it is significant that his *Sinfonias* were utilized by Mozart as a model for his early symphonic works. (No doubt, Haydn also studied these *Sinfonias* of Bach for their workmanship and structure.) With the symphonies of Bach as a structural pivot, Mozart was free to develop and improve upon his own ideas, and his ineffable genius was immediately dedicated to the task of turning out one important work after another. In this manner, Mozart helped integrate, technically, what he had acquired from the older masters (Johann Christian and Philipp Emanuel Bach, Haydn, Abel, and from the more important composers of the influential Mannheim school) with the elements of his own revolutionary symphonic plans.

The importance of Christian Bach in music is not difficult to establish. It is he more than his accredited brother, Philipp Emanuel, who has effected the transition from the style of his father and Handel to that of the growing classicists: Haydn and Mozart. (I am gratified to state that in this independent conclusion, no less an authority than Sir Donald Francis Tovey bears me out: "Philipp Emanuel Bach's tendency," he writes, "never was dramatic in the true sense of the word . . . It was

his more popular brother, Johann Christian, the 'London Bach', whose works adumbrate certain dramatic details in the true sonata style . . . Philipp Emanuel Bach was very fond of music for music's sake, and his whole tendency, even in his oratorios, runs to luxurious lyric sentiment. And in his later sonatas he was so far from developing in the direction of Haydn's and Mozart's dramatic power, that his whole attention was concentrated on a question of ornamentation.")

Let us see why Johann Christian, as a musician, was better prepared to establish himself as the bridge between the older and the newer styles of music. He had studied, as a young man, with his brother Philipp Emanuel and, later, with Padre Martini in Italy. His conversion to Catholicism afforded him an invaluable opportunity to acquaint himself thoroughly with the works of the old ecclesiastical masters: Palestrina, Vittoria, and others. Subsequently, he began to write operas and instrumental music, and it was the former that established him as one of the foremost composers of his time. Naturally, the benefits accruing from the experience of working in ecclesiastical and secular styles — polyphonic and homophonic — made the music of Johann Christian an important technical juncture between two diverse periods of music. It also served as a significant model for subsequent composers, who were still inclined to think contrapuntally but were writing in an homophonic manner. This apprehension of both styles remained with him, and we find thematic sections of his music developed polyphonically as well a homophonically, side by side, without technical disorder, showing that he felt at ease in the use of both styles.

Johann Christian was never indigent as a composer: he wrote copiously in all forms: operas, masses, concertos, sonatas, songs, symphonies and chamber music. His early compositions for the pianoforte — (in this he has evinced amazing musical foresight, for his preference of the piano over the harpsichord and clavichord helped establish it as an authentic instrument of expression) reveals his understanding of the new instrument's tonal peculiarities. At first, he indicated that

his music (when it required the services of that particular instrument) could be played either on the harpsichord or the pianoforte. Later, however, he began writing sonatas and concertos, designating the piano as the instrument to be employed. Due to the mechanical perfection, its more powerful means of expression, its wider range of dynamics, the pianoforte, in a short time, became the ideal instrument for composers. Moreover, it must also be remembered that Johann Christian, in his day, was one of the most influential composers in Europe; his position as Court Composer to the Court of King George III of England, a position formerly held by G. F. Handel, made Bach powerful and respected in musical circles. Naturally, his stamp of approval, and the more significant fact that he began writing music for it, did much to make the pianoforte fashionable in society and among musicians.

There is, unfortunately, a more mercenary side to this distinguished composer: a side that has frequently been stressed to show that Johann Christian was a musician of just superficial genius; more anxious to make of his art a hand-maiden of Mam-



JOHANN CHRISTIAN BACH
From a Gainsborough Portrait

mon than to engage upon the facets of its loftiest nature. The name of Bach was, after all, a name of magnificent musical import; there was a tradition to uphold; and a precedent, set by his great father, to follow. However, the immediate advantages of pecuniary gain, the lure of acclamation were to Johann Christian too difficult to ignore. And he frequently stopped to make the best of them. But in this, his attitude was no more nor less ignominious than was that of Handel, Mozart, Beethoven, Wagner or Verdi. The "material" sins of Christian were, therefore, no more flagrant than were those of other artists. He simply compromised with an occasion, and sought, like any other level-headed business man, to capitalize on it. None is therefore entitled to condemn such a normal attitude as a breach of artistic faith. One of the things that has tended to bring vilification upon the head of Johann Christian Bach is what he is reported to have said when asked to state the difference between Philipp Emanuel and himself. He laughingly replied: "Ey was, mein Bruder lebt um zu komponiren, und ich komponiere um zu leben." ("My brother lives to compose, and I compose in order to live.")

Is there anything essentially dishonest or coarse in such an admission? Musicians, from time immemorial, have composed so that they could live. Some, of course, have deluded themselves into believing that they were composing for the romantic category of art, but the majority — and there are many great names among them — have taken pride in the principle that a man can be an artist, in the highest sense of the word, and still use his art to make a living. Handel, Beethoven, Wagner and Verdi, in particular, are names that immediately come to one's mind. Bach, usually selected as the sublime example of the "art for art's sake artist," wrote his beautiful Cantatas as much to keep his job as Cantor of the

Thomasschule, as to express, musically, his intense faith in a glorious divination. There is, of course, the problem of considering the intrinsic value of genius: the condition that makes one artist greater than another. But the determination, the analysis and codification of that value of genius belongs essentially to aesthetics and criticism. We all know which composers are greater than others, and, perhaps, why they are greater. But to select one composer as an example of materialism, to condemn him for it, and neglect mentioning others guilty of the same condition, is to be partial, biased, and to commit a technical blunder.

* * * *

Johann Christian Bach, therefore, belongs to that group of lesser masters: history has revealed that the art of the lesser masters was often the stepping-stone to a greater art. What a lesser master could but suggest, imply, a greater master expressed in violent articulation. It would be unfair, however, to say that the art of Christian Bach is but a stepping-stone for Mozart and Haydn. As a composer, he possesses enough genius to make his work replete with distinction and worth. And it is because of the possession of this valuable gift, the ability to fulfill his artistic aims, that we should accept Johann Christian Bach as one of the foremost composers of the 18th Century.

RECORDINGS OF WORKS BY
JOHANN CHRISTIAN BACH

Concerto in G major (for harpsichord, two violins and cello); Mme. Roesgen-Champion and instrumental group. Two HMV discs (ten inch) K-6423-24.

Sinfonia; N. Y. Philharmonic Orchestra, direction Mengelberg. (Complete). Victor discs 7483-84.

Sinfonia; Amsterdam Concertgebouw Orchestra, direction Mengelberg. (Two movements only). Columbia disc 67473-D.

Piano Sonata in E, Rondo; Harold Samuel. (In Columbia History of Music, Vol. 3.)

RECORDS IN EDUCATION

Aaron Copland's Lecture-Recitals

A series of lecture-concerts of recorded modern music will be inaugurated by the New School for Social Research in October. These concerts are being arranged by Aaron Copland, New York composer.

According to Mr. Copland there are two factors which make such a series of concerts possible. One is the extraordinary advance made by recording companies in the fidelity with which musical sounds can be reproduced through mechanical means. The other is the recent large number of recordings of contemporary music.

"Many of the works will be performed publicly for the first time in New York," Mr. Copland states, "for it is no longer a rarity to have new music available on records before it is heard in the concert halls. Older works like Stravinsky's *Ragtime for Eleven Instruments*, or Milhaud's *Minute Operas*, which have never found their way to our concert halls, will be heard with works too new to have been performed, such as Hindemith's *Second String Trio*, or Harris' *When Johnny Comes Marching Home*. Problematical works as Mahler's *Second Symphony*, Sibelius' *Seventh* or Varese's *Ionisation* will be reheard and discussed. Privately recorded music by the Mexicans, Chavez and Revueltas, will also be heard."

Mr. Copland, who will comment upon and analyze the various recordings (with illustrations at the piano) points out that by confining his discussion to music available on records, the listener is enabled to rehear the music discussed, thus offering him an inestimable advantage.

The concerts will be given on alternate Fridays beginning October 4. For further particulars address the New School for Social Research, 66 West 12th Street, New York City.

* * * *

Gustave Reese's Medieval and Renaissance Music Lectures

Gustave Reese, Assistant Editor of the *Musical Quarterly*, in his *Medieval and Renaissance Music Course* at New York University (Fridays 4:00 to 6:00 P. M., Washington Square Building) uses recordings extensively for illustrations.

Mr. Reese, who is writing a book on this music (to be published in the near future), has devised one of the most interesting classes of its kind now being presented anywhere in this country. The course takes in a study of plain-song; the troubadours, trouvères, minnesingers, mastersingers; beginnings of European polyphony; *organa* of the Notre Dame School; *ars nova* of fourteenth century France and Italy; polyphonic masterpieces of fifteenth and sixteenth century France, Netherlands, Italy, Spain, German, and England.

Mr. Reese's lectures, besides being illustrated by recordings, also have actual performances (some with the use of old instruments such as the late, etc.) and style-critical analyses of printed music. An emphasis is placed on madrigals, motets, etc., by Palestrina, Lassus, Victoria, Monteverde and the Elizabethans, in this interesting course.

CORRESPONDENCE

September 14, 1935.

To the Editor.

Dear Sir:

Mr. Kozlenko's criticism of Casella's arrangement of the *Trio* from Bach's *Musical Offering* does not coincide with any other review that I have seen in print. In England, Casella's arrangement was praised by practically every leading magazine and newspaper record critic.

Bach wrote this *Trio* for flute, violin and continuo (figured-bass). In his day, there was a recognized artistry of performing from a figured-bass, which was only the indication of harmony from which the recognized improviser at the keyboard was supposed to perform.

C. M. Crabtree in *The Gramophone* said: "Casella has made perfect Bach out of this *Trio*", and also that his arrangement consisted mainly "of the working out of the keyboard part." This seems to me to be the right slant on this work. Bach, had he lived longer, might have rearranged this music in just this way himself.

Sincerely yours,

M. E. MATHEWS.

New York City.

The Gramophone

Edited by Compton Mackenzie
and Christopher Stone

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ON SECOND THOUGHT

(Continued from Page 171)

records, I could think of nothing more suitable to play for him. These records seem the last word in realism. The story is that Beecham demanded and received twenty-five rehearsals for the recording session. This is all very nice, but so far as I personally am concerned, I would rather see all this loving care bestowed upon a couple of Handel *concerti grossi* than upon the Bizet and stuff like *William Tell*, *Gazza Ladra*, *Rossiniana* and other trivia of Rossini. If we cannot have a little Handel while we are celebrating his 250th birthday, when can we expect it?

A new French Pathé set of Gluck's *Orpheus*, in eight records, is excellent in every way; and the first volume of records from Mozart's *Marriage of Figaro* is very interesting, because the music has never before been recorded. The performance is spirited and the recording good except for a couple of spots where the orchestra is a trifle weak.

Marjorie Lawrence will not be entirely unknown when she makes her debut at the Metropolitan, judging by the reception accorded her records of the final scene from Strauss' *Salome*. And small wonder! She seems to have a fine voice of good quality and displays a knowledge of what the role means. Recording is fine here, and Coppola, the conductor, seems to have — for the most part — caught the rushing sweep of the score; although at times, one could wish for a little more volume in the purely orchestral passages. These discs only intensify a longing for a complete recording of this opera.

In my previous article, I made no reference to lieder, because I felt I had no room left for the purpose and consequently could not do proper justice to this important phase of the musical art. At best, I can only give my impressions formed from one or at most two hearings. Lieder calls for much study and concentration, something I have not been able to contribute to them in any large measure. Most of my acquaintance with lieder has come about through listening to the Hugo Wolf

Society albums and the Schubert song cycles; where, all in all, the choice of singers would seem to have been well made. Gerhard Huesch proves a worthy interpreter of the *Winterreise* and Schoene Muellerin sets. His diction is admirable, but his voice, although pleasant, tends toward tonal monotony. Mme. Trianti did not find so much favor as did Gerhardt Kipnis, Rethberg, Ginster, etc. Her voice lacks their appeal. As to the contents of these volumes, they are a wonderful collection of songs, a wealth of miniature dramas in word and tone. The last of the Wolf sets is a particularly fine one; and the choice of artists is almost unimpeachable.

EDWARD ELGAR

(Continued from Page 167)

greatest composers, but one of the most eminent musical geniuses of all times. The reason that Elgar has not received wider acclaim can undoubtedly be traced to the fact that English approbation — once it began to manifest itself — was veritably disproportionate in its growth. For, once the English mind began to accept and acclaim his music, there were no limitations. Thus, his English origin and mode of expression was over-stressed.

This is no place to discuss the relationship of the English and American mind, which albeit embraces many things in common, yet it must be admitted some forms of English art are not fully or immediately comprehensible to the majority of American people. Elgar's music can be included in this category, for without exaggeration to most Americans it is seemingly enigmatical in its British essence. Yet, it is worthy of our investigation and likewise of our approbation; and, since recordings permit us to develop the latter in one of the easiest and most ideal ways, and since Elgar is saliently represented on records, we recommend his music to the attention of all lovers of good music.

In another article, to be published in an early issue, the author will discuss some of the important works of Elgar that are available on records.

The Pianist's Music Shelf

An Excellent Collection for Amateur Pianists
and Students

THE PIANIST'S MUSIC SHELF: *The Days of the Harpsichord; The Days of Haydn, Mozart and Beethoven.* Edited by Albert Wier, published by Harcourt, Brace and Company. Price \$2.50 each volume.

MR. ALBERT WIER, the editor of this interesting series, has selected a representative group of middle 16th to early 18th Century composers for his first anthology: *The Days of the Harpsichord.* A glance at the imposing list of names — (there are about eighty compositions by French, German, Italian and English masters of the Harpsichord and Virginal Period) — will reveal that the editorial-musical job has been handled with remarkable perspicuity.

The first album contains pieces by such important historical figures as Dr. John Bull, William Byrd, Purcell, Orlando Gibbons, Lully, John Blow, Couperin, Frescobaldi, Handel, Graun, Hasse, Vivaldi, the two Scarlatis, the five Bachs (Sebastian and his four eminent sons), Loeillet, Kuhnau (of the *Biblical Sonatas*) Corelli, (represented in an interesting piano version of his famous *La Folia* variations for violin), and many others of equal and enduring importance. (The only significant composer of this period who is not represented is Buxtehude. Hasn't he written *any* music for the harpsichord? This question is one of curiosity on our part rather than a challenge to Mr. Wier's editorship. Research on our part has divulged only the information that Buxtehude wrote much music for stringed instruments.)

The nature of this important series fulfills a twofold purpose: it can be used for study, i. e. for *Form and Analysis*, and also for recreation. The typographical and editorial advantages are able corollaries to its aesthetic value. The notes are evenly spaced, printed well, making it

easy to read, and the brief introduction to each piece is of valuable historical information. Moreover, almost all the compositions include pictures of the composers, making them a delight to those who are disposed to an iconographic collection.

* * * *

The same advantages that exist in the first volume are also present in the second (*The Days of Haydn, Mozart and Beethoven*) which continues the historical continuity of music. The leading figures of the 18th Century — including pieces by English, French, German, Italian and Bohemian masters — are represented. Mozart, Haydn, Beethoven, the three most important masters, with such lesser men as Stamitz, Clementi, Boccherini, Hummel, Kalkbrenner, (the forerunner of Chopin's piano style), Cramer, Steibelt (the famous virtuoso who engaged in a test of piano execution with Beethoven) are all here.

Both these volumes are part of a series of ten which will take piano music up to the very threshold of our own generation: 1935. At the end of each of these two issues is a chronological index of the composers represented. A handy item for students and music lovers who, at a glance, can place any particular composer in his time.

We would venture to make but one suggestion to the editor: a suggestion of minor importance in comparison to the fine work as a whole, yet of prime significance to the student and the music-lover; that is, the matter of fingering. Many technical difficulties of the music could be surmounted with the proper indication of fingering, especially for those who may never have had extensive training in piano-playing.

However, we enthusiastically recommend these two volumes to the attention of all those interested in the music of these important composers.

—William Kozlenko.

Record Notes and Reviews

Reviewers in this Issue: WILLIAM KOZLENKO, A. P. DE WEESE, PHILLIP MILLER,
HORACE VAN NORMAN, PETER HUGH REED

ORCHESTRAL

BACH: *Toccata and Fugue in D Minor*, played by the Philadelphia Orchestra, direction of Leopold Stokowski. Victor disc No. 8697, price \$2.00.

THIS release, like others in the series of Stokowski recordings, offers a fascinating study in the recent developments in sound reproduction. When, in 1928, the first version of this *Toccata and Fugue* was published, it seemed to represent the ultimate in brilliant, transparent and sonorous orchestral reproduction. Compared with this new high-fidelity recording, the older disc now sounds incredibly thin and faded. As for the new performance, it is fully equal to its predecessor. The fugue is taken at a slower tempo, giving an impression of greater expansiveness and clarity, though less of downright excitement. One annoying feature of the old record is bettered in the new — the break between the sides is in a much less distressing place.

As for the transcription itself — and all Bach transcriptions — enough has been said to render extended comment superfluous. It might be well, however, to point out again what the purists so often forget — that Bach himself was an inveterate transcriber. Also it may be repeated that it is impossible to play Eighteenth Century music on modern instruments without losing something of the original color. This *Toccata* played upon a modern organ is hardly nearer to the effect as Bach heard it than in Mr. Stokowski's transcription. It would be absurd to insist that Bach

would have written for the organ he knew if he could have obtained a Twentieth Century Austin. And surely he would have enjoyed the modern orchestra! Lastly, the unpopularity of organ recitals — and the scarcity of really fine ones — would keep from us much of Bach's richest music if it were not for such transcriptions. And organ records have rarely been satisfactory. Stokowski has not forgotten that he himself was first an organist, and has managed to work in cross-manual effects which come out with splendid clarity in this new recording. We may not care for his changing the character of such a work as the *Chaconne*, but it hardly seems reasonable to criticize him for making such a brilliant work as this more brilliant.

—P. M.

* * * *

DVORAK: *Symphony No. 5 in E Minor (From the New World)*, Opus 95; played by the Philadelphia Orchestra, direction Leopold Stokowski. Victor Set M273, price \$10.00

DVORAK came from the people and he wrote music for the people. The folk element in all music interested him: the simple tunes and the spontaneous rhythmic utterances of various peoples, but instead of utilizing these tunes literally, he created tunes of his own albeit, however, in their spirit or idiom. That is how the *New World Symphony* came into existence. For American Negro themes interested Dvorak and influenced him in its creation. The oft-advanced theory that the composer made use of actual Negro themes in the composition of his *New World Symphony*, however, is, as the composer himself characterized it, both nonsense and a fallacy. There is unquestionably at the same time a strain peculiar to America (or the New World, as Dvorak termed it) in this work,

a strain which makes one feel as though "a poet from a distant land at the same time and in the same tones utters his longing for his own country and expresses the pathos and the romance of the new."

A re-recording of this work at this time is, of course, to be expected; for Dvorak's *Fifth Symphony* is with Beethoven's *Fifth* one of the half-dozen most popular symphonies in existence. Musically, it is neither profound nor sombre, but instead simple and sincerely expressive in its tonal eloquence and melodic nostalgia.

Stokowski's reading of this work realizes its essential details. There are points in which he departs from traditions, but this is not surprising, for this conductor is an individualist who inevitably places the stamp of his unusual personality upon everything that he essays.

It can be truthfully said that this work has never before been so richly and realistically realized in reproduction, as it is in this new set, and it is doubtful if it will be surpassed or even equalled by any other set in the near future. Equal praise for this recording belongs to the sound engineers

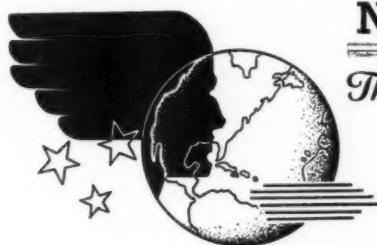
who helped make it, as well as to Mr. Stokowski and the Philadelphia Orchestra. It would seem superfluous to point out, that, in comparison with the old set by the same artists, this new one is markedly superior in every way. Thus does modern science make obsolete the wonders of yesterday with its improvements of today.

—P. H. R.

* * * *

GERSHWIN: *Rhapsody in Blue*, played by Jesus Maria Sanroma, piano, and the Boston "Pops" Orchestra, Arthur Fiedler, conductor (3 sides), and GERSHWIN: *Strike Up the Band*, from *Strike Up the Band* (1 side). Two Victor records (11822-3). Price, \$3.00.

IN the eleven years that have elapsed since *Rhapsody in Blue* received its premiere at the now-historic Whiteman Jazz Concert at Aeolian Hall, much water has flown under the bridge, musically speaking, and a great deal that either shocked or delighted one at the first fresh impact of the work has since somewhat staled. But there is no denying the effectiveness



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The startling improvements that have recently been applied to recording technique will make you eager to own this new album set of Dvorak's E MINOR SYMPHONY. No matter how often you have listened to this music, which holds so prominent a place in the hearts of American audiences, you have never really heard it until you play Stokowski's new recording. For, in addition to the well-known melody suggested by the spiritual "Swing Low Sweet Chariot" and the heartfelt solo for English horn at the beginning of the second movement, you will hear the loveliness of

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of the work, with all its crudities and Lisztian bombast. Aside from this rather superficial indebtedness to Liszt, particularly in its writing for the solo instrument and in its general construction, it was, and is still, an absolutely original and valid piece of music, the very first attempt to extend the superb qualities of American jazz beyond the confines of the fox-trot.

Its simply incredible popularity has resulted in its performance by almost every conceivable combination of instruments, from Jews-harp octets to twenty-five grand pianos. There have, of course, been many recordings, of varying effectiveness, but up to now, the performance by Whiteman with Gershwin at the piano has served very well as a standard, despite its being stringently cut. In fact, we are sure there has been no complete recording of the work, either here or in Europe. Thus, the first, if not the best, reason why the above recording is extremely valuable is the fact that it is entirely complete. More important still is the fact that it is given a grand performance here, with an electrifying playing of the solo part by Mr. Sanroma, who is justly famous for his exposition of this not overwhelmingly difficult but exceedingly tricky music, particularly so for the average pianist of strictly orthodox background and training. Furthermore, Mr. Fiedler and the Bostonians are far more successful than most symphonic organizations in projecting the puckery humors of the score, while the recording is magnificent in its depth and brilliance, particularly in the sumptuous *larghetto* section. *Strike Up the Band* serves as a stirring filler and an appropriate one.

—H. V. N.

* * * *

PERCY GRAINGER: *Molly on the Shore* — *Irish Reel* (No. 1 of British Folk Music Settings); and *Londonderry Air*, played by Eugene Ormandy and the Minneapolis Symphony Orchestra. Victor record, 8734, price \$2.00.

THESSE two celebrated British Folk Settings, by Percy Grainger, should be welcome additions to any record library.

Page 180

Eugene Ormandy and the Minneapolis Symphony Orchestra perform them with remarkable feeling and ingenuity. The recording is ample, both in dynamics and in range, and the clarity of rendition on the part of the ensemble is consistent with the high quality of performance by Ormandy and his men.

—W. K.

* * * *

HAYDN: *Symphony in E Flat, No. 1 ("With the Drum Roll")* played by the St. Louis Symphony Orchestra, Vladimir Golschmann, conducting. Columbia Set No. 221, price \$6.00.

THIS, the 103rd in the chronological list

of Haydn's symphonic works, is the eighth of the dozen London Symphonies that Haydn wrote at the behest of his friend, Salomon, the English conductor and violinist, and, if any specific evaluation is necessary, we may consider the *E Flat* to be one of the most original of the set. It is a work replete with rhythmic vitality and thematic freshness, and much of the character of Haydn's traditional humor and buoyancy is here manifest.

For those who claim, like the eminent Dr. Kuhac, that Haydn was originally a Croat, and that his art contains much of Croatian folk-tunes, the thematic material of the *Minuetto* and the *Finale* will tend to confirm this contention. Here are evident several lively Slavic melodies, treated in an original and masterly fashion.

The performance of the St. Louis Symphony Orchestra, under the baton of Vladimir Golschmann, is, if nothing more, commendable. They play the *Symphony* with sufficient gusto, bringing out the various themes, during the course of their development, with spirited enunciation. What is particularly evident, however, is a certain tendency towards dryness in playing, and a seeming lack, unfortunately, of delicacy of balanced dynamics between the various choirs of instruments. Instead of a quality of smoothness — imperative in any sharply-etched rendition, particularly in the music of the so-called *classicists* — there is, conversely, a certain wiriness, not in *timbre*, but in the degree of their expression. This may be due in part to the

(Continued on Page 182)

Score Reading for Everybody

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The simplified system of score-reading presented in this volume, dispensing with the necessity of previous study of instrumentation or orchestra score analysis, and requiring only the ability to read ordinary instrumental or vocal music will enable thousands to experience a new pleasure — of following an orchestral composition as it unfolds itself on the printed page. "The Nine Symphonies of Beethoven in Score" presents the entire series in miniature form. Four pages of score, each measuring 4" x 5½" are printed within one large page, measuring 9" x 12"; thus eight pages of scoring are visible at one time. The arrow-signal system of score-reading (in course of Patent) is so simple that it can be grasped almost at a glance. Each symphony is preceded by an exhaustive but concise historical and critical note.

READ THIS EXPLANATION

The specimen page, naturally greatly reduced in size, printed on the right is the first page of the slow movement in the second of Beethoven's symphonies. You will note the word "Exposition" is placed at the top of the score over the flute staff; all form divisions are printed in their proper places throughout the entire movement. You will also note that the word "Principal Theme — Part I" are printed at the bottom of the score underneath the cello and double-bass staff. This indicates that the principal melodic line lies in the violin for eight measures; then the arrow shifts to the clarinet staff, indicating that the principal melodic line has moved to the clarinet where it remains for eight measures, then moves back to the 1st Violin staff in the last measure shown on the specimen page. This brief explanation, carefully followed in connection with the specimen page, will make it clear that, merely by observing the arrow in its flight from staff to staff, anyone can readily follow the entire score. Additional volumes, one containing the symphonies of Haydn, Schubert and Mozart, and the others — those of Brahms and Tschaikowsky — will be published later. Write us for further information.

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recording, which is said to embrace a wider range than most machines can reproduce.

Much of this "wiriness" can be removed by judicious handling of the tone-control — particularly toward the bass side.

However, the many other fine qualities of performance overbalance the few dynamic defects. They play the work with an exuberance which may, for many, overshadow the sporadic faults in expression.

—W. K.

* * * *

SIBELIUS: *Karelia Suite, Opus 11, (Intermezzo and Alla marcia)*; played by Symphony Orchestra, direction Robert Kajanus. Columbia disc, No. 68333-D, price \$1.50.

COLUMBIA has been wise in placing these selections from an early suite of Sibelius on a single disc. As fillers-in on the back of the recordings of Sibelius' *First* and *Second Symphonies*, it is doubtful whether few people play them—either singularly or together. For the fate of the filler-in is largely to be neglected.

—P. H. R.

CHAMBER MUSIC

BACH, Carl, Philipp Emanuel: *Suite in D*; **BACH, John Sebastian:** *Second Sinfonia from Church Cantata No. 35*; **HANDEL:** *Fireworks Music Suite*; played by The American Society of the Ancient Instruments (*Viole d'amour*. *Harpsichord*, *Basse de viole*, *Viole de gambe*, *Quinton*), direction of Ben Stad. Victor Set M271, price \$6.50.

THERE are two angles from which one may approach such a set as this one — the historical and the purely musical. From the former point of view one must make certain reservations; for not one of the three works presented is given in its original scoring. "The old world," says the accompanying leaflet, "has recognized the necessity for being acquainted with early composers . . . for knowing their compositions and the instruments upon which

they were played; and several organizations have been formed in Europe to further the idea. In America the tireless efforts of Ben Stad, founder and director of the American Society of the Ancient Instruments, offer the same advantages to music lovers." Later on we are told quite frankly that C. P. E. Bach's *Suite* was written for a quartet of viols, and that Handel's *Fireworks Music* was originally scored for fifty-six wind instruments. We may add that Bach's *Cantata* from which the *Sinfonia* is taken calls for two oboes and an organ besides the strings and continuo. True, the oboes merely double the violin parts, but we must assume that the combination gave Bach the color he desired. However much we may enjoy these recordings, then, we should certainly not give them to students as authentic examples of Eighteenth Century music.

But only the very finical will fail to take pleasure in the music as such. We are especially grateful for Carl Philipp Emanuel Bach's *Suite*, as his music has been sadly neglected. This *Suite* has been heard as an orchestral concerto — a feature of recent Boston Symphony seasons. The manuscript is in the collection of Charles Guillon at Bourg-la Bresse, France. An arrangement was made by Henri Casadesus for the Société des Instruments Anciens. Koussevitzky heard it in Paris, and commissioned Steinberg to arrange it for the Boston Symphony Orchestra. The version used here is that of Casadesus.

Handel's *Fireworks Suite* was written in 1749 to celebrate the Peace of Aix-la-Chapelle, signed in 1748. The music was to accompany a display of fireworks. Unlike most occasional music, the suite has considerable vitality and charm. Solidly Handelian and brilliantly colorful, it lends itself admirably to the combination of instruments in the Stad group. The Bach *Sinfonia* is in fine contrast to the other works.

An unfortunate feature of the old instrument group movement has been the lack of technical equipment among many of the players. Such a charge cannot be made against the Stads, who play with finish as well as healthiness and spirit.

Their fine musicianship is evident in their ensemble. They have quite rightly eschewed exaggerated effects, and presented the music in a straightforward manner. In the slow movement of the Bach *Suite* one might wish for greater suavity — a less definite pulsation — but the livelier portions of the work are quite delightful. It is a little surprising to hear so rich a tone from the quinton and the harpsichord (the only modern reproduction in the group) betrays its newness by its sonority. The blend, however, is excellent, and the fusion of personalities admirable.

—P. M.

* * * *

MOZART: *Quartet in A Major, K. 464*, played by the Roth Quartet. Columbia Masterworks Set No. 222, four discs, price \$6.00.

THIS quartet belongs to the famous set of six dedicated to Haydn. Though it stands between the *Hunting Quartet* and the very celebrated one in *C Major*, it has never shared the popularity of these works. The reason is not far to seek. It has neither the sparkle of the former nor the seriousness of the latter. Essentially a quiet work, its appeal is less obvious and immediate, but grows as one becomes more familiar with it. This is music to live with — and for this reason ideal recording material.

Some critics have found the *Theme and Variations* too long. In fact, when it is given with repeats, as it is here, this one movement comprises half the length of the quartet. Not only in duration, but also in content is the slow movement the kernel of the work. The variation form, which can be so deadly dull, here takes on a moving and plastic expression. This is not the old-fashioned series of filigrees, but a set of moods evoked by a melody of simple beauty. The brevity of the first movement is emphasized by the length of this *Andante*. Though rather slight, the opening *Allegro* is full of direct appeal. Its dance-like movement and a certain melodic figure recall the *Minuet* in the great *E Flat Symphony*. The third movement is a rather jaunty *Minuet*, containing some delightful passage work. The *Finale* is curious in that the second theme is really only a

transposition of the first. In contrast to the chromaticism of this motive there is a lovely chorale-like section. In keeping with the rest of the quartet, this *Finale* is simple and tranquil. There is, in fact, no real excitement throughout the work, but the musician cannot fail to delight in the felicities of which it is full. Though unmistakably Mozartean, it contains many foreshadowings of Beethoven.

The Roth Quartet sustains its high reputation in this recording. Perhaps because of its gentleness the work requires a better-than-average performance, and this it receives at their hands. The balance is good, and many delicate touches are well brought out, particularly in the *Minuet* and the *Finale*. The recording is most satisfactory.

—P. M.



ROTH QUARTET

BERNARD WAGENAAR: *Sonatina for Cello and Piano*, played by Naoum Benitzky, cello, with the composer at the piano. Columbia Set 223, two discs, price \$3.00.

ONE of the tests of good music — (particularly contemporary music) is its ability to stand up under the severity of repetition. If there are any latent weakness-

es — formal or harmonic — they will appear in short order. If this method is satisfactory as a means of determining essential merit, then, the *Sonatina for Cello and Piano*, by Bernard Wagenaar, may be considered to have successfully withstood that test.

This work — in three movements — is excellent music: vital, and full of bristling rhythmic energy. The melodic themes achieve an ample curve, and are brilliantly integrated into the rhythmic structure itself.

It is interesting to note, parenthetically, the tendency of our modern composers towards greater melodic spaciousness. Melody, instead of being a furtive step-child, tolerantly accepted as a decadent hangover of the unrepressed romanticists, or, as it really is in many cases, a shameful hiding of the composer's own melodic impotence, is rapidly becoming an essential requisite in any piece of modern music. Rare, indeed, is the contemporary composer who sets himself on record as an abuser of melody. Of course, the strict canon, melody for the sake of melody, promulgated by the radical purists, is still taboo in the egocentric circles of our modernists. But the trend of melody is upward: the stress on the negative, brittle, unmelodic, dissonant, aspects of modern music is gradually being eliminated. The output of our modernists shows that they — even those considered most radical, that is to say, *anti-melodic*, several years ago — are becoming more inclined to think *melodically*.

The performance of both Naoum Benditzky, as cellist, and Wagenaar, as pianist, is artistically commendable. The music is presented with enthusiasm and understanding.

As Mr. Wagenaar wrote this work for Mr. Benditzky, at the latter's suggestion, it can be truthfully said that it is authoritatively interpreted.

The fourth side is devoted to a delightful piano composition, *A Tale*, played by the composer, who reveals himself as fine a pianist as he is a musician.

—W. K.

VIOLIN

STRAVINSKY: *Marche Chinoise*, and *Air Du Rossignol*, from *Le Rossignol* (arr. by Stravinsky and Dushkin), played by Samuel Dushkin, violin; Igor Stravinsky, piano. One Columbia disc, 68334-D, price \$1.50.

TWO items, typical of Stravinsky, from one of his important operas, *Le Rossignol*, played with sympathetic understanding by Samuel Dushkin, violinist, a proselyte of the modern master, with the composer himself at the piano.

An interesting addition to any Stravinsky collection.

—W. K.

VOCAL

DELIUS: *Evening Voices*, *Cradle Song*, and *The Nightingale*, sung by Dora Labette, with Sir Thomas Beecham at the piano. Columbia disc, No. 9002-M, price \$1.50.

COLUMBIA now issues domestically this record of exceptional interest which has been for some time available only as an import. Delius' vocal works are not as widely known as they should be, but such samples as these show us their genuine worth, and should serve as a key to open up a veritable treasure chest of acceptable new songs.

Evening Voices (*Twilight Fancies*) and *Cradle Song* are two of a group of Seven German Lieder published at the close of the last century. The set is dedicated to Nina Grieg, delightful singer and wife of the great Norwegian composer. *Evening Voices* has a text by Bjornson, and is here presented in F. S. Copeland's version. The words form a poetic ballad in three stanzas. Delius' melody is the same for all verses, but the accompaniments are varied. The song has an eerie, far-away mood, and its addition of strangeness to beauty is truly romantic in feeling.

The words of the *Cradle Song* are William Archer's translation of a lyric from Ibsen's play *The Pretenders*, and show a dream-like, childish fantasy. Quite appropriately, the music is very simple.

It is interesting to recall that Grieg himself had previously used both of these texts for songs of his own. The Bjornson poem is the basis of his *The Princess*, and the Ibsen lyric, of his *Margaret's Lullaby*.

The text of the *Nightingale* is by Theodor Kjerulf, whose brother, Halfdan Kjerulf, also had used it as a song. W. Grist made the present translation.

Dora Labette, for a long while one of the most popular of English recording sopranos, is deeply imbued with the mood of these strange songs, as is her accompanist, Sir Thomas Beecham, that staunch Delius' supporter. The recording is not quite so good as it would have been if the record had been made more recently.

It will be a great boon to long-suffering concert audiences if singers will acquaint themselves with these songs, and others of their stature for inclusion in the group of English songs that usually forms the last group in a song recital.

—A. P. D.

HANDEL: *Messiah*; *Choruses, Behold the Lamb of God*, and *Glory to God*, and *Hallelujah Chorus*, and *And the Glory of the Lord*, performed by the Royal Choral Society and the London Philharmonic Orchestra, conducted by Malcolm Sargent. Two Victor discs, 11823-25, price \$3.00.

ENGLAND, as everyone knows, has for centuries been the home of oratorios, particularly those of Handel, and it is our privilege to have these *Messiah* Choruses from London. The Royal Choral Society has for over sixty years been giving annually two or three performances of this work and naturally has the authentic tradition, and shows familiarity and appreciative understanding of every single note. The voices of all four choirs have body and smoothness and balance. Sargent never allows the tempi to drag — in fact, he leads a shade more quickly than is indicated by the metronomic markings in the Best score.

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—A. P. D.

* * * *

MOZART: *La flute enchantée. Ah! je le sais*, and BISHOP: *Lo, Here the Gentle Lark*, sung by Lily Pons, with orchestral accompaniments. Victor disc 8733, price \$2.00

MISS PONS, whose records in the past have seldom done credit to her beautiful voice, is fully successful in this European recording that Victor now releases.

The Magic Flute selection is Pamina's aria, *Ach, ich fuehl's*, sung in French, and surprisingly enough, Miss Pons does it infinitely better than the *Queen of the Night's* florid music she essayed some years ago on foreign records. With a warm sympathetic tone she brings real pathos, if not dramatic power, to this sad air. The slight hurrying of tempo is of questionable effect in several passages, and the change in the final phrase is not conventional.

The style of Bishop's *Lo, Here the Gentle Lark* offers a striking contrast. This jolly old tune is usually used as a vehicle for coloratura sopranos to decorate according to their taste and technical proficiency. Miss Pons makes it a brilliant display piece. She employs little of the fine legato that is so noticeable on the reverse side, but her vocal ornamentation and bright staccati are in keeping with the joyous music and the lyricism of the text, lines from Shakespeare's *Venus and Adonis* — but the singer's English diction would scarcely make them recognizable.

The recording retains the life-like sweetness of this delicate voice and of Gordon

Walker's flute obbligato in the Bishop song, and the clarity of John Barbirolli's unnamed orchestra. There is a tendency to blast in the final forte flute and voice trill at the end of the Bishop song on the review copy of the record. Altogether, this is the best Pons record to date.

—A. P. D.

* * * *

La Voyageuse, and *D'Amour en Amour*, sung by Lucienne Boyer. Columbia 241-M, price 75 cents.

LUCIENNE BOYER, Parisian review star, gives on this record two more of her typical music hall numbers, singing them in her own personal and intimate style that will make you think they are addressed solely to you.

Both of the songs are compositions by Delettre. *La Voyageuse* relates of a young woman, now living in affluence in Paris, recalling the poor, simple life of her native village, which her present condition will deny her ever visiting again. *D'Amour en Amour* depicts the surfeit of light love. Each new ecstasy still has its pleasure, but in the long run the present love is just the same as the last, the one before, and the next to come.

Mlle. Boyer endows both of these songs with her accustomed grace that is so essentially French. The recording of the voice and of the assisting Iza Volpin's Orchestra is not above the average.

—A. P. D.

Frank Lewis Dyer, former associate of Thomas A. Edison and the inventor of a specially built talking machine for the blind which plays records over a two-hour period, prophesied recently that the modern talking machine would be reduced into a device no larger than an ordinary camera which would play records the size of a silver dollar.

Discs of the future, Mr. Dyer believes, will have a playing length of 1,000 hours, or approximately twenty-one days.

All of which is very interesting, but — we'd like to know how soon Mr. Dyer expects these amazing transitions to take place. Some of us would like to enjoy them before we get too old and gray.

In the Popular Vein

BY VAN

VOCAL

AAA—*The Lady in Red*, and *It's the Animal in Me*, sung by Ethel Merman. Brunswick 7491.

The lusty Merman brings off both of these tunes in grand style, that is, providing you care for that style. It is certainly not distinguished by its subtlety, but it is, on the whole, a welcome relief from the *sotto voce* sweeties who infest the air waves these days. The latter is a very amusing Gordon-Revel number, first published a couple of years ago and currently revived for *The Big Broadcast* and Miss Merman, which she sings with full appreciation of its qualities, while Ethel Merman singing *The Lady in Red* is, to all intents and purposes, *The Lady in Red*.

BALLROOM DANCE

AAAA—*A Picture of Me Without You*, and *Me and Marie*, both from *Jubilee*. Paul Whiteman and his Orchestra. Victor 35134.

AAAA—*Begin the Beguin*, and *Waltz Down the Aisle*, both from *Jubilee*. Xavier Cugat and his Orchestra. Victor 25136.

The first recordings from the new Cole Porter show, these are bound to be of exceptional interest, even though (or perhaps, particularly because) their release antedates the New York opening by several weeks. Undoubtedly the most eagerly awaited musical show of the season, whatever the production as a whole turns out to be, we may feel certain the songs will be tops and an examination of these tunes does not prove disappointing. *A Picture of Me Without You* is another *You're the Top* in its clinical dissection of such current phenomena as Barbara Hutton and boondoggling, but is immeasurably superior to its redoubtable predecessor as a tune and irresistibly sung here by Ramona. Next in attractiveness is the entrancing *Begin the Beguin*, a really ravishing number which Cugat puts across with the knowing skill which he habitually employs in numbers of a Spanish flavor.

* * * *

AAA—*What a Wonderful World*, and *Farewell, My Lovely*, both from *At Home Abroad*, played by Richard Himber and his Orchestra. Victor 25122.

AAA—*Thief In the Night*, and *Got a Brand New Suit*, both from *At Home Abroad*, played by Fats Waller and his Rhythm. Victor 25123.

Once more the Shuberts bring the first musical show of the season to Broadway and once more it proves to have a score of considerable distinction, in this case written by Howard Dietz and Arthur Schwartz. All four tunes escape the accepted cliches of songwriting very successfully, although they do not seem destined for a very exceptional popularity. The numbers assigned to Himber are extremely well written tunes which Himber handles with his customary elegance and suavity of instrumentation and which feature exceptionally competent vocals by Stuart Allen. Waller does nobly on the other two, particularly *Thief In the Night*, a really swell torch song and by far the best number from the show to be heard so far.



FATS WALLER

AAA—*The Gentleman Obviously Doesn't Believe In Making Love*, and *So Nice Seeing You Again*. Hal Kemp and his Orchestra. Brunswick 7503.

The Gentleman, etc., etc., is that extreme rarity, a popular song with a genuinely humorous idea and any attempt to project it successfully is entirely dependent upon some slight appreciation of the song's content. Kemp and his invaluable vocalist, Skinny Ennis, can generally be relied upon to realize whatever comic possibilities a song may possess and naturally, with

a number like this, they are particularly happy. The very unpleasant gentleman's character is nicely depicted in Kemp's acidulous treatment and in highly danceable fashion, to boot.

* * * *

AAA—*Moon With a Hangover*, and *The Girl I Left Behind Me*. Hal Kemp and his Orchestra. Brunswick 7517.

Moon With a Hangover is the first number in what will probably prove to be a very voluminous amount of material directly imitative of Reginald Foresythe, but without his genius, of course. This one is written by Harold Spina, resourceful songwriter, and is really not half bad. Witty music, it receives at the hands of Kemp the ideally witty treatment it deserves and requires if it is to be heard to its best effect. The reverse has more of Kemp's bad characteristics than it has good ones, so it must be regretfully set down as more or less of a flop.

HOT JAZZ

AAAA—*Sentimental Mood*, and *Showboat Shuffle*. Duke Ellington and his Orchestra. Brunswick 7461.

About the best news for the month is the return of the authentic Ellington to the record lists as exemplified by this grand disc, one of his very finest, it seems to us. The two numbers are perfectly contrasted, the former being one of his typically dark-hued, melancholy tunes, possibly not up to his acknowledged masterpieces, but still a memorable recording and one which will repay constant playing. The reverse is a diabolically clever *tour de force*, comparable to his *Daybreak Express* in its vivid delineation of the rhythm of the steamboat engine. But it is, in addition, a great piece of swing writing, and every effect in the number, no matter how startling, is achieved with the utmost musicianship. An invaluable addition to the library of any collector, regardless of his musical preferences.

* * * *

AAAA—*Body and Soul*, and *After You've Gone*. The Benny Goodman Trio. Victor 25115.

It has long been no secret that Benny Goodman and Teddy Wilson were incomparably the finest hot performers on their particular instruments (clarinet and piano, respectively, for the benefit of the uninitiated). Here we have them in two record sides which consist entirely of solos, and after hearing them unhampered by the restrictions of the average band recording, one is inclined to believe that they have been underrated, if anything, even by their most fervish admirers. In ingenuity and inspiration of conception, in sheer perfection of execution, these two men represent the highest peak of individual achievement in that vast body of instrumental virtuosi produced by the hot jazz movement in America. Hear these two standard tunes as transfigured by a couple of artists and realize what is meant by style in hot playing. Gene Krupa, drummer, provides properly discreet and unobtrusive rhythm.

AAAA—*The Duke Insists*, and *Garden of Weed*. Paul Whiteman and his Orchestra. Victor 25113.

These two Reginald Foresythe *morceaux* were previously recorded by Foresythe and his British combination, but the group was so woefully inadequate to the demands of the music that this may be said to be their first recording to appear in America. And grand recordings they are. In arrangements by Ernie Watson and Adolf Deutsch respectively, which really heighten rather than destroy the effects which Foresythe tried to create, Whiteman gives us magnificent performances in these extremely interesting numbers. A few more records like this and the "King of Jazz" appellation as applied to Whiteman will be a little less humorous than it has seemed to be for the past few years.

* * * *

AAAA—*What a Little Moonlight Can Do*, and *A Sunbonnet Blue*. Teddy Wilson and his Orchestra. Brunswick 7498.

AAA—*Miss Brown to You*, and *I Wished on the Moon*. Teddy Wilson and his Orchestra. Brunswick 7501.

These two discs are the first in a series by this band being launched by Brunswick. The band, entirely colored with the exception of Benny Goodman, is built around the phenomenally gifted pianist, Teddy Wilson, and all four sides are fortunately studded copiously with his priceless work. However, the other members of the band, although not nearly so renowned, are top-notch, particularly "Chew" Barry, tenor, and the band swings in glorious fashion, while an entirely distinctive vocalist in Miss Billie Holiday is brought to records for the first time. An extremely promising outfit which should be productive of a large number of first-rate discs.

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—Musical Canada

Radio Highlights

The eighth consecutive series of NBC Music Appreciation Hour programs under the direction of Dr. Walter Damrosch will begin over combined NBC-WJZ-WEAF networks on Friday, October 4, at 11:00 a. m., E. S. T. The series will consist of twelve lecture-concerts each in Series A, B, C, and D, graded to suit the requirements of listeners from the third year of elementary school through high school and college, with the programs of each series thirty minutes in duration. In the initial Series A concert devoted to "My Musical Family," Dr. Damrosch

will present an exposition of the various instruments of the orchestra and their relation to each other musically. The Series B concert will consist of compositions by Grieg, Schumann, von Blon, Wagner and Strauss, expressing "Nature in Music."

The General Motors Concerts will return to the air on Sunday, October 6. This year the concerts will be broadcast over a nation-wide, National Broadcasting Company network of 64 stations.

These concerts last year won first award of the Women's National Radio Committee as "the best sponsored musical program." The award, an engraved citation was given on behalf of the 10,000,000 clubwomen represented by the committee.

The concerts, as in the past season, will be broadcast by the General Motors Symphony Orchestra.

As in the past two years, the policy of the program will be to present the greatest soloists in the world. Those announced, so far, are Kirsten Flagstad, soprano; Mischa Elman, vio-



Walter Koons and Frank Black, two of NBC Music Guild's most enterprising directors, enjoying an impromptu chat.

linist; Richard Crooks, tenor; Rosa Ponselle, soprano; Jascha Heifetz, violinist, and Jose Iturbi, pianist-conductor.

These concerts will continue, as in the past, to present programs selected from the works of the great masters; programs built and designed for the enjoyment of the majority of American music lovers rather than for any one particular group or taste.

The orchestra last season was directed by most of the world's leading conductors. The same policy will be continued, with Erno Rapee as conductor for the first part of the season. He will be followed in later concerts by such eminent guest conductors as Arturo Toscanini, Sir Henry Beecham, Leopold Stokowski, Igor Stravinsky, Bruno Walter and others. Toscanini, Stokowski, Stravinsky and Walter have conducted one or more General Motors Concerts in previous seasons.

The concerts will be broadcast over an NBC-WEAF network, including Canadian stations, from 10:00 to 11:00 p. m., E. S. T., each Sunday beginning October 6. The entire series will be available to listeners overseas through the medium of the Westinghouse shortwave Station W8XK in Pittsburgh and W2XAF, the General Electric short wave station in Schenectady.

Famous scientists, well known authors, persons prominent in business, banking and social circles who follow music simply as a hobby share the pleasure of their music-making with the radio audience in "Music Is My Hobby," which is heard on a NBC-WEAF network Thursday evenings from 7:30 to 7:45 p. m., E. S. T.

Many distinguished in other walks of life have found time to cultivate music for the relaxation and stimulating diversion it affords. Among these are many highly gifted musicians, not amateurs in the ordinary sense of that word but non-professional artists," who have agreed to appear on NBC networks.

The series opened on September 19 with one of the greatest scientists of the day, Vladimir Karapetoff, professor of electrical engineering at Cornell University and consultant to many large manufacturing corporations. Professor Karapetoff plays the piano, violin and cello. He also writes songs, poetry and fiction as well as books on scientific subjects. Professor Karapetoff was heard in piano solos and cello numbers in the initial broadcast of "Music Is My Hobby."

On September 26 Hendrik van Loon, famous author and radio speaker, appeared as violin soloist. Van Loon comes from a family that has followed music for generations. One of his cousins, Hans Kindler, is a famous cellist and conductor of the National Symphony Orchestra, in Washington, D. C.

Other prominent persons, similarly gifted, will be heard in subsequent programs.

"Music Is My Hobby," an NBC network feature that attracted widespread interest several years ago, was conceived and produced by Wal-

ter Koons, of the NBC staff. The present series is also under his direction.

A Verdi Cycle, in which four of the noted Italian composer's best loved operas will be performed, will be presented on four consecutive Sundays, beginning October 6, in the Music Hall on the Air over an NBC-WEAF network at 12:30 p. m., E. S. T.

The operas will be sung by distinguished soloists and a large chorus and played by the Radio City Music Hall Symphony Orchestra of seventy-five. They will be broadcast from the Music Hall's own radio studio above the wings of the playhouse stage. The programs, beginning with Verdi's *Rigoletto*, will last an hour.

The cast assembled has many newcomers to the Music Hall broadcasts. Foremost among the singers are Rosemarie Brancato, coloratura soprano and prima donna of the Chicago Opera Company; Bruna Castagna, contralto of the Philadelphia Grand Opera Company; John Gurney, basso of the Russian Opera Company; Martino Rossi, baritone of the Philadelphia Grand Opera Company and the Chicago Opera Company. In addition to these, important roles in the Verdi operas will be sung by Viola Philo, soprano; Jan Pearce, tenor, and Robert Weede, baritone, who have been popular soloists in the Music Hall on the Air for the past two seasons.

Following *Rigoletto* on Sunday, October 6, will come *Il Trovatore*, *La Traviata* and *Aida* on successive Sundays.

Last Spring, the Music Hall on the Air presented a Puccini Festival and a Wagnerian Festival.

Among the chamber music concerts which radio listeners will have an opportunity to hear during October are the following NBC Music Guild programs:

Saturday October 5—*Quartet in G* by Haydn, played by the Musical Art Quartet.

Monday, October 7—*Quartet Opus 5* by Taniev, played by the Musical Art Quartet.

Tuesday, October 8—*Quartet in B Flat* by Brahms, and *Quartet Satz* by Schubert, played by the Kreiner String Quartet.

Saturday, October 12—A program of music by Boris Koutzen, played by Boris and Inez Koutzen.

Monday, October 14—*Cello Sonata in F* by Richard Strauss, and *Trio in E* by Mozart; Pierre Luboschutz, pianist; Karl Krauter, violinist; and Phyllis Krauter, cellist.

Tuesday, October 15—Compositions by Vittorio Giannini, played by the composer with assisting artists.

Monday, October 21—*Violin Sonata* by Boris Koutzen, played by Boris and Inez Koutzen.

Tuesday, October 22—*Sonata for Cello* by Jean Hure; *Second Suite for Two Pianos* by Rachmaninoff; Nancy Wilson, cellist; Pierre and Genia Luboschutz, pianists.

Thursday, October 24—*Cello Sonata in F* by Saint-Saens, played by Oswaldo Mazzucchi, cellist and Isidor Phillip, pianist.

Frank Black is continuing his conductorship of the NBC Symphony Orchestra through October unless present schedules are revised. His programs continue to be interesting and varied.

Thursday, October 10 — Dvorak's *Carnival Overture*, Rimsky-Korsakow's *Coq d'Or Suite*, Enesco's *Rumanian Rhapsody No. 1*, and the following selections, featuring Edith Mason, soprano, as soloist: *Deh Vieni Non Tardar* from Mozart's *Marriage of Figaro*, the *Jewel Song* from Gounod's *Faust*, *Romance* by Debussy, and *Chanson Triste* by Duparc.

Thursday, October 17 — Brahms program, consisting of the *Fourth Symphony* and the *Germania Waltzes*.

Thursday, October 24 — Beethoven program, consisting of the *Egmont Overture* and the *Seventh Symphony*.

Thursday October 31 — *Bach Fantasy and Fugue in A Minor*, Arensky's *First Symphony*, and Joseph Weinberger's *Bohemian Songs and Dances*.

Through the NBC Music Guild the National Broadcasting Company offers three awards for chamber music works by American composers:

First award—One thousand dollars.

Second award—Five hundred dollars.

Third award—Two hundred and fifty dollars.

Each work receiving one of these awards will be given at least two broadcast performances within one year from the date of the awards.

The NBC Music Guild Awards for American Composers 1936 are open to native or naturalized American citizens, or to foreign born residents in the United States, its territories or possessions, who have applied for citizenship and who have received their first naturalization papers. A candidate must be prepared, if required, to submit documentary evidence of fulfilling this requirement. These awards are open to all such composers who agree to the terms and conditions as set forth in the Official Entry Blank and who submit their works in the manner therein described.

The Official Entry Blank, which must accompany all works submitted, may be obtained by addressing the NBC Music Guild Awards Committee, 30 Rockefeller Plaza, New York, N. Y.

These Awards are offered for compositions in 3, 4 or 5 movements, in either suite or sonata form, for any one of the three groups of instruments herewith designated:

a) Four or five stringed instruments (string quartet or string quintet).

b) Three or four stringed instruments with piano (piano quartet or piano quintet).

c) Any combination of four or five of the following instruments: strings; woodwind; brass; piano.

Playing time of entire composition must not be less than twenty minutes nor more than twenty-five minutes.

Works submitted will be considered by a board of seven judges selected by the National

Broadcasting Company and announced publicly in the near future.

If the total number of scores submitted exceeds fifty, a preliminary selection may be made by a committee appointed by the judges for the purpose of eliminating the least promising compositions and enabling the judges to concentrate more effectively on the remainder.

All entries must be received at the headquarters of the National Broadcasting Company, Inc., RCA building, 30 Rockefeller Plaza, New York, N. Y., not later than 5:00 P. M., Eastern Standard Time, February 29, 1936.

The awards will be announced on April 1, 1936, or as soon thereafter as the judges reach a decision.

In addition to the three awards specified above, honorable mention may be awarded to any composition which in the opinion of the judges merits such recognition. Works receiving honorable mention will, if the composer so desires, be given at least one broadcast performance within one year from the date of the awards.

Only works submitted according to the terms and conditions set forth in the Official Entry Blank will be entered for the consideration of the judges. In order that all compositions may be considered on a uniform basis it is necessary that each candidate obtain an Official Entry Blank, and that this be properly completed and sealed in the Official Envelope provided for that purpose. Only compositions accompanied by this Official Envelope properly completed with enclosures will be considered for the NBC Music Guild Awards, 1936.

Any composition received without the required Official Envelope will be returned to the composer, together with an Official Entry Blank and Official Envelope in order that the composition may be resubmitted in the required manner. In such cases this procedure will be followed without divulging the composer's identity to the judges.

Official Entry Blanks containing complete details and conditions may be obtained by addressing the NBC Music Guild Awards Committee, 30 Rockefeller Plaza, New York, N. Y.

The Boston Symphony Orchestra, directed by Dr. Serge Koussevitsky, will broadcast a series of thirty-three Fall and Winter concerts exclusively over NBC networks, beginning October 12, it was announced by the National Broadcasting Company.

The concerts, which will be broadcast each Saturday from 8:15 to 9:15 p. m., E. S. T., over an NBC-WJZ network, will be heard direct from Symphony Hall, Boston, Massachusetts, during the fifty-fifth season of the symphony.

The Boston Symphony is one of the most famous orchestras in the world and was one of the first permanent orchestras in America. It performed a regular full concert series annually since 1881. The National Broadcasting Company made arrangements for the exclusive broadcasting of this celebrated orchestra in 1932 and the entire 1932-1933 Saturday evening concerts were heard by NBC listeners.

Our Radio Dial

Time Indicated is Eastern Standard Time

SUNDAY—

8:00 AM—Melody Hour (NBC-WEAF)
9:45 AM—Alden Edkins, baritone
 (NBC-WEAF)
10:30 AM—Mildred Dilling, harpist
 (NBC-WEAF)
10:30 AM—Walberg Brown String Quartet
 (NBC-WJZ)
11:30 AM—Southern Male Quartet (NBC-WJZ)
12:00 AM—Salt Lake City Choir and Organ
 (CBS-WABC)
12:30 PM—Radio City Music Hall Concert
 (NBC-WJZ)
1:00 PM—Road to Romany, Gypsy Music
 (NBC-WEAF)
2:30 PM—Chicago A Capella Choir
 (NBC-WEAF)
3:00 PM—Symphonic Hour (CBS-WABC)
4:30 PM—Dorothy Dreslin, soprano
 (NBC-WEAF)
6:00 PM—Canadian Grenadier Guards Band
 (NBC-WJZ)
7:30 PM—Fireside Recital (NBC-WEAF)
8:00 PM—(NBC Light Opera (NBC-WJZ)
9:00 PM—Detroit Symphony with Soloists
 (CBS-WABC)
10:00 PM—General Motors Concert
 (NBC-WEAF)

MONDAY—

1:15 PM—Lucille Manners, soprano; George Rasley, tenor (NBC-WEAF)
1:30 PM—Rex Battle's Concert Ensemble
 (NBC-WEAF)
2:30 PM—NBC Music Guild (NBC-WJZ)
6:30 PM—The Charioteers, 5 Negro Singers
 (NBC-WJZ)
8:00 PM—Lombardo's Dance Orchestra
 (NBC-WEAF)
8:30 PM—The Voice of Firestone (NBC-WEAF)
9:30 PM—Eddy Brown, violinist (BBS-WOR)

TUESDAY—

11:30 AM—Bavarian Orchestra (NBC-WJZ)
1:45 PM—NBC Music Guild
6:00 PM—Otto Thurn's Bavarian Orchestra
 (NBC-WJZ)
6:30 PM—Russian Orchestra (CBS-WABC)
6:35 PM—Walter Cassel, baritone (NBC-WJZ)
7:45 PM—Mario Cozzi, baritone (NBC-WJZ)
8:30 PM—Voorhees Orch., with Lawrence Tibbet (CBS-WABC)
10:30 PM—String Sinfonia (BBS-WOR)

WEDNESDAY—

11:00 AM—Piano recital (NBC-WEAF)
11:30 AM—U. S. Army Band (NBC-WJZ)
2:00 PM—Chandler Goldthwaite Ensemble
 (NBC-WEAF)
6:35 PM—The Charioteers — 5 Negro Singers
 (NBC-WJZ)
9:00 PM—Kostelanetz' Orch. — Lily Pons
 (CBS-WABC)
9:00 PM—John Charles Thomas (NBC-WJZ)
9:30 PM—Wallenstein's Sinfonietta
 (BBS-WOR)
10:00 PM—NBC String Symphony, Oct. 16 and
Oct. 23 (NBC-WJZ)

10:30 PM—Ray Noble's Orch. (NBC-WEAF)

THURSDAY—

11:30 AM—U. S. Navy Band (NBC-WJZ)
1:15 PM—Rex Battle's Concert Ensemble
 (NBC-WJZ)
2:00 PM—Nicholas Mathay's Gypsy Orchestra
 (NBC-WEAF)
2:30 PM—NBC Music Guild (NBC-WJZ)
5:30 PM—Matinee Musicals (NBC-WEAF)
6:00 PM—Arthur Lane, baritone (NBC-WJZ)
6:30 PM—Russian Orchestra (CBS-WABC)
7:30 PM—Music Is My Hobby (NBC-WEAF)
8:00 PM—Little Symphony (BBS-WOR)
8:30 PM—Daly's Orch. with Greta Stueckgold
 (CBS-WABC)
9:30 PM—Roy Shield's Concert Orchestra
 (NBC-WJZ)
9:30 PM—World Peaceways Program
 (CBS-WABC)
10:00 PM—Paul Whiteman's Music Hall
 (NBC-WEAF)
10:00 PM—NBC Symphony Orch. (NBC-WJZ)

FRIDAY—

11:00 AM—Music Appreciation; Walter Damrosch (NBC-WEAF-WJZ)
2:30 PM—Rosa Linda, pianist; orchestra
 (NBC-WJZ)
4:30 PM—U. S. Army Band (CBS-WABC)
6:35 PM—The Charioteers — 5 Negro Singers
 (NBC-WJZ)
8:00 PM—Sketchbook (CBS-WABC)
8:00 PM—Jessica Dragonette, Bourdon's Orch.
 (NBC-WEAF)
8:15 PM—Lucille Manners, soprano
 (NBC-WJZ)
10:30 PM—Sinfonietta — Concert Orchestra
 (NBC-WJZ)
10:30 PM—March of Time (CBS-WABC)
10:45 PM—Mary Eastman, songs
 (CBS-WABC)

SATURDAY—

10:30 AM—Nicholas Mathay's Gypsy Orchestra
 (NBC-WEAF)
11:30 AM—The Whitney Ensemble (NBC-WJZ)
12:15 PM—Genia Fonariova, soprano
 (NBC-WJZ)
2:00 PM—Rex Battle's Concert Ensemble
 (NBC-WEAF)
2:30 PM—Walberg Brown String Ensemble
 (NBC-WJZ)
3:30 PM—NBC Music Guild (NBC-WEAF)
4:00 PM—Lucille Manners, soprano
 (NBC-WEAF)
5:00 PM—Alma Schirmer, pianist (NBC-WJZ)
5:30 PM—Chicago A Capella Choir
 (NBC-WEAF)
6:35 PM—Alma Kitchell contralto
 (NBC-WEAF)
8:00 PM—Gypsy Orch. (BBS-WOR)
8:30 PM—Essex Opera Co. (BBS-WOR)
9:00 PM—Kostelanetz' Orch. — Nino Martini
 (CBS-WABC)
10:30 PM—Lombardo's Dance Orchestra
 (CBS-WABC)

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World Peaceways

Weekly Radio Broadcast

TO establish a deeper national consciousness of the need for realistic thinking about peace, World Peaceways has inaugurated on Thursday evenings a series of weekly radio broadcasts in behalf of practical peace education. The programs, presented with the cooperation of E. R. Squibb & Sons are heard over 55 stations of the Columbia Broadcasting System.

Many prominent statesmen and educators, distinguished writers, and outstanding stars of the musical and theatrical world will cooperate to arouse Americans to a world-wide need for a constructive peace program. Speakers include Honorable Bainbridge Colby, former Secretary of State; Senator William E. Borah, Senator Gerald P. Nye, former Governor Alfred E. Smith, Dr. Glen Frank, and William E. Green. Among the writers who will contribute an original drama each week are Sidney Howard, Humphrey Cobb, Fannie Hurst, Rupert Hughes, Zoe Akins, Maxwell Anderson, Zona Gale, F. Scott Fitzgerald, John Erskine, Heywood Broun and S. S. Van Dine. The musical entertainment will be furnished by such artists as Lucrezia Bori, Jascha Heifetz, Edward Johnson, Greta Stueckgold, George Gershwin, Richard Crooks, Albert Spalding, Lotte Lehman, and Richard Bonelli.

Deems Taylor is master of ceremonies, and Howard Barlow conducts the symphony orchestra and a large vocal chorus.

World Peaceways is a non-profit, non-political and non-crank organization of eminent sponsorship which, during the past few years has been conducting a world-wide drive for peace education. With the cooperation of publishers, motion picture producers and broadcasters, advertising organizations and business, professional, and industrial groups, World Peaceways has succeeded in bringing its material to the attention of millions regularly. The basic purpose of the organization is to stimulate people to realistic thinking on peace problems and to cause them to take a keener and more intelligent interest in international affairs.

In 1933 World Peaceways began the publication of a series of striking advertisements in a dozen or more national magazines and hundreds of daily newspapers. This advertising campaign for peace, which is being continued and will be greatly developed within the next six months, is viewed in advertising and publishing circles as a successful demonstration of the educational power of advertising for the promotion of a non-commercial idea.

